

# Canadian Music

AND TRADES

# Journal.

Vol. I.

TORONTO, JUNE, 1900.

No. 1.



MADAME MARCELLA SEMBRICH

Soprano

# GERHARD HEINTZMAN

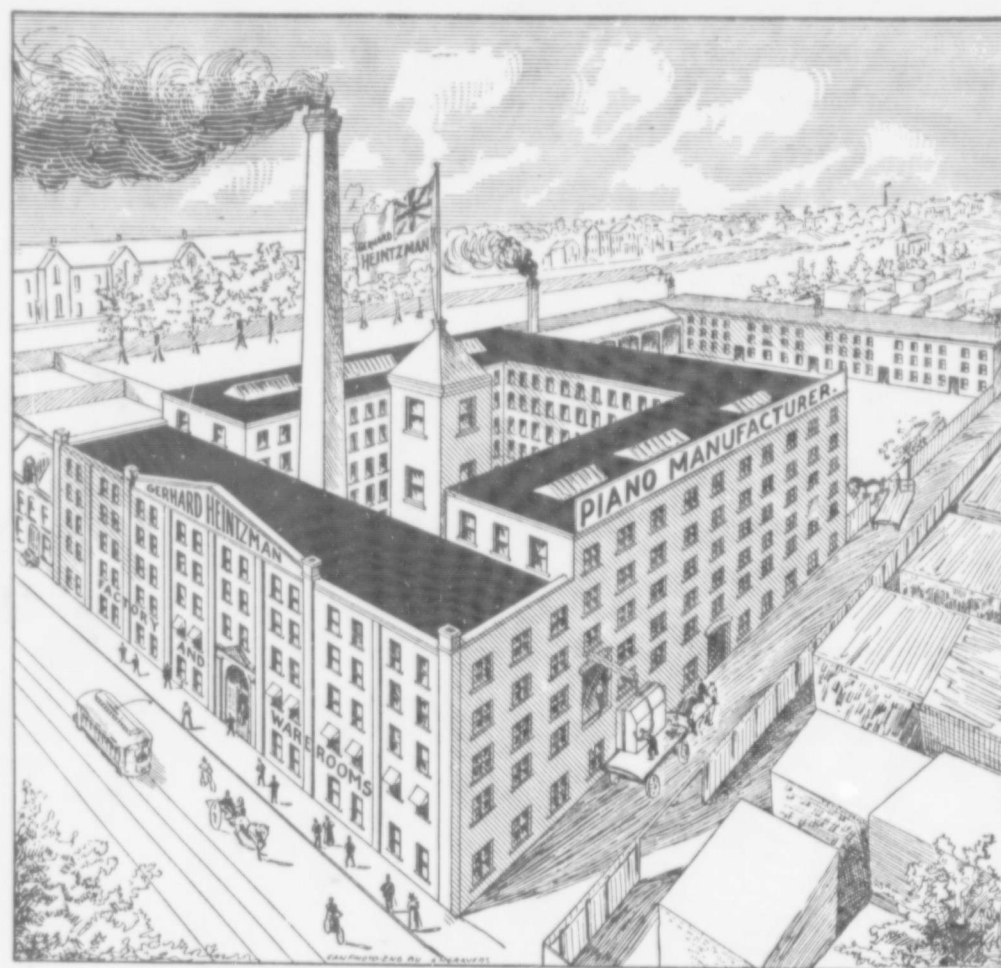
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## Editorial.

### MUSIC.

Preposterous ass! that never read so far  
To know the cause why music was ordained!  
Was it not to refresh the mind of man  
After his studies, or his usual pain?

—*Shakespeare: Taming of the Shrew.*

### Music in Schools.

The surest medicine to raise singing congregations and give an impulse to the musical life of the nation, is to teach music in our public schools. Music should be on the curriculum of every school in towns of a population of 1,000. Germany owes much of that musical spirit pervading everywhere, both in church and out of it, to the musical education of the teachers and the musical instruction in the common schools. Give children a love for song, and they will associate themselves with singing people. Let us make Canada a musical nation! It should be the aim of every principal to have one piano at least in his school. Two concerts would settle the cost.

### No Piano Too Good.

"This piano will do for our daughter to begin on; when she gets older we will buy her a good one." This expression we hear very often from parents. We consider the idea that dictates this principle wrong. 'Tis true, beginners will be more or less confined to a small space on the piano, and the wear will be on that part of the piano. But, nevertheless, it is unwise to make beginners practice on old pianos. Where are they to acquire their elastic touch if obliged to thump on an old, wornout instrument? Or do you not expect to pay any attention to this with beginners?

### The True Musician.

Music should touch the heart, but only through the channels of the mind. That musician who touches our sensibilities *only* is weak, while he who addresses himself simply to our mind is cold. The combination of both stamps the true musician. That weak sentimentality which we so justly despise, shows itself in music as well as poetry and painting. While some will weep over silly stories, others will remain untouched by the sublime. That preacher who addresses himself to the sensibilities of his hearers, must eventually disgust and fail. This weakness shows itself in instrumental as well as vocal music. That class of songs which forever sings of some little darling who died and now moulders in the grave;

who lies under the green, green sod! who beckons the lover or the papa to come also, or that song which tells us of the beauties of some village belle, etc., etc., and a thousand and one appeals to the mawkish weakness of young girls and silly young men, belong to this class.

### The Future of Music.

It is a prevalent opinion among musicians that music as an art has no limit and can and should forever improve, and that this continued improvement only will lead us to the final and perfect in the art of music.

This idea doubtless has and surely should have a very powerful influence upon musicians. Some, however, differ widely in their views in this respect. They say that art is not unlimited in its improvement, and that history teaches us this to be the case. Sculptors, painters, poets and dramatists look up to and imitate the ancients as models fit for their copying. All the arts have flourished and decayed, risen and fallen again, but of none of the arts can it be said that they have enjoyed an uninterrupted advance, the old being surpassed by the new.

Of the music of the ancients we know but little. We cannot judge of the merits of their compositions, as we are unable to decipher them. We can, therefore, only judge of their musical works by the descriptions of their effect. Reading, then, of these works we find that their influence was not deeper than those of our era; and that while taking their words as authority we know nothing of their taste in their musical performances.

Modern music has improved and enjoyed an uninterrupted advance, and we hope that it will advance with civilization, making man better, who in return will make music more perfect, until the art shall indeed be a foretaste of Heaven, and the purest and most refined enjoyment of this our earthly existence.

### Buy According to Means.

The man of average means who, to be like his neighbors, finds that he must have a piano, will very often buy a piano as he would any other piece of furniture, taking it on its appearance. He finds that he can get a *good looking* piano for half the price of a plainer one, and both sound alike to him. A thing worth doing is worth doing well, and a man in buying a piano should not count how cheap he can get a piano, but should get the best piano his money can bring. In every case he should add a hundred dollars to what he can afford. He will not regret it.

In the case of the well-to-do, he should buy according to his surroundings. If he has a fair sized drawing room, a baby grand would be more apropos. If the drawing room be large, then our rich man should have a grand piano. A large drawing room and an upright piano is like a derby hat and a frock coat. The rich man cannot afford to exhibit bad taste in matters musical. Let him go one or two steps further; why not have a cottage piano in the morning room and a good upright in the nursery? He will find it money well spent.

He should not stop his hand at pianos; that greatest of instruments, the pipe organ, will cause more pleasure to the rich man's home than all the art treasures of Rome. It has often struck me forcibly why such men do not have a pipe organ from two manuals up, built in their houses, and in the plan of a new house I have wondered why the architect never suggests the idea. A man with a pipe organ in his house would be a royal host and a benefactor to the art.

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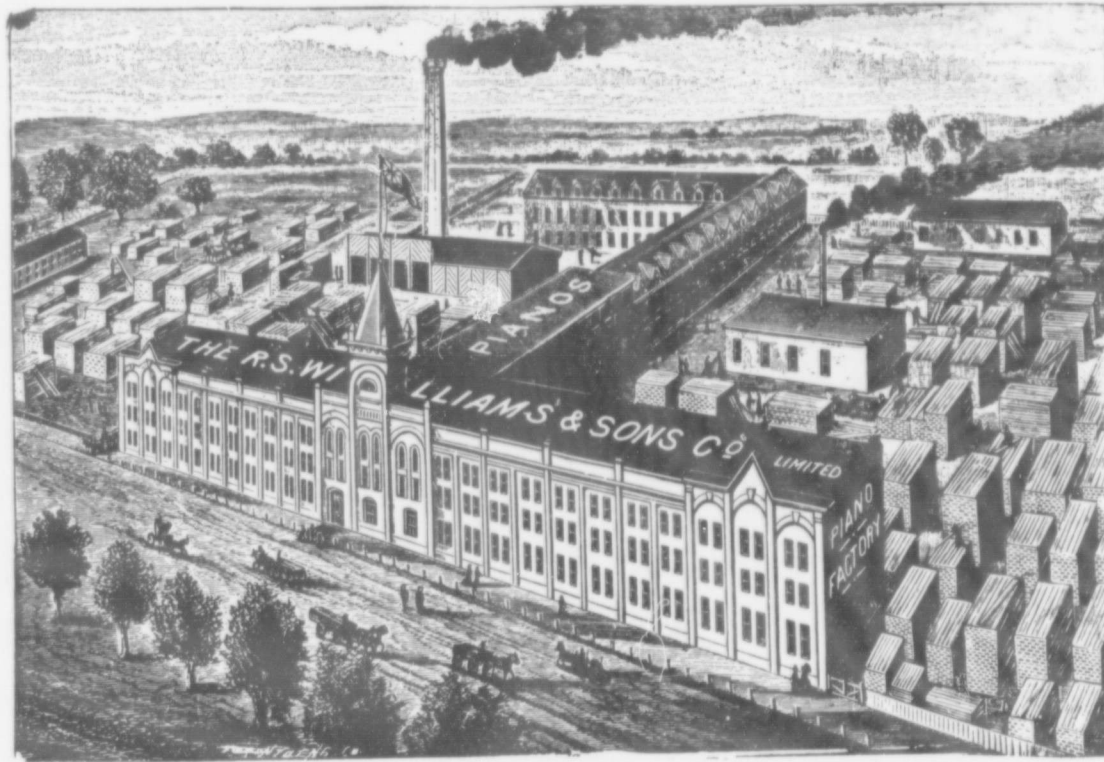
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## MUSIC.

Early in my childhood,  
Early in my days  
I felt my pulses leap and throb  
To hear the Marseillaise.

And now my pulses throb and leap,  
Leap and throb as never,  
To hear a mob of children sing  
The Maple Leaf Forever.

But when my heart beats hard and fast,  
The light leaps in my een,  
'Tis when a band goes marching past  
With God Save the Queen.

THE KHAN.

May 24th, 1900.

## ALBANI'S HINTS TO SINGERS.

Remember that the regular practice of scales and exercises must be continued throughout one's musical career.

A good general musical education is of the utmost value to singers, and it can hardly commence too early. Children gifted with voice, good ears, and musical talent should be made familiar with the works of the great masters, which will raise their taste to that high level below which a true artist will never descend. This early study widens their perceptions, and is of incalculable value in after life.

The young singer may commence to sing at an early age. A voice properly used is never spoiled.

Good health is absolutely necessary for good singing,

therefore singers must guard against fatigue and everything detrimental to health.

They should live as artists, hearing good singing and seeing fine acting, pictures and sculpture; reading clever books, historical works and the biographies of great men—in fact, live in an atmosphere of art and intellect.

Another very great help lies in the careful study of each oratorio, opera, or whatever music they may be understanding. They should learn all the traditions obtainable of the intention of each composer when he wrote the work on which they are engaged. Study the notes, the words, the intention and meaning of everything. Gather it all up in one consecutive whole, and then add to it any gains you may have of your own.—*Presto.*

## THE CARE OF A PIANO.

Have your pianoforte tuned at least four times in the year by an experienced tuner. If you neglect it too long without tuning it usually becomes flat, and troubles a tuner to get it to stay at concert pitch, especially in the country. Never place the instrument against an outside wall or in a cold, damp room. Close the instrument immediately after your practice. By leaving it open, dust fixes on the sound board and corrodes the movements; and if, in a damp room, the strings soon rust.

Should the pianoforte stand near or opposite a window, guard, if possible, against its being opened, especially on a wet or damp day; and when the sun is on the window, draw the blind down. Avoid putting metallic or other articles on or in the pianoforte; such things frequently cause unpleasant vibrations, and sometimes injures the instrument. The more equal the temperature of the room, the better the piano will stand in tune.



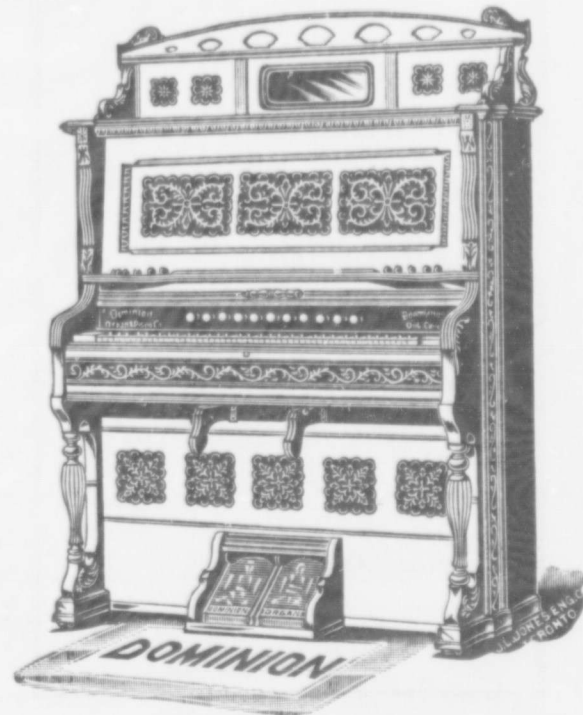
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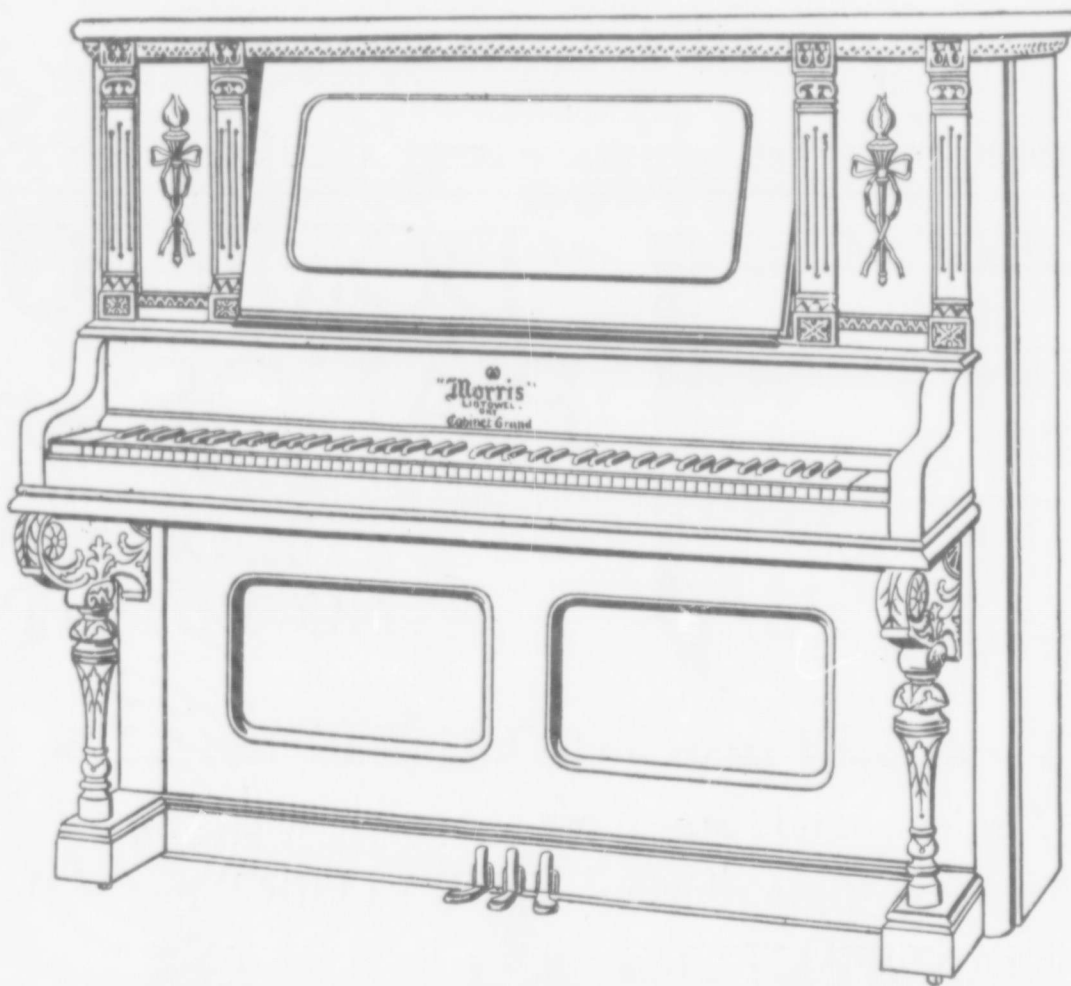
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Dr. Fisher and Mr. A. S. Vogt leave in July for an extended tour of the music centres of Europe. Their route is as follows: London, Amsterdam, Rhine and Black Forest districts, Munich, and then to the Passion Play at Oberammergau, from there to Vienna, then to Salzburg, Mozart's birthplace, then through the Austrian Tyrol, Trieste, Venice, Florence, Milan, Switzerland, with a wind-up in Paris. They will make it a point to see personally the great musicians of Europe.



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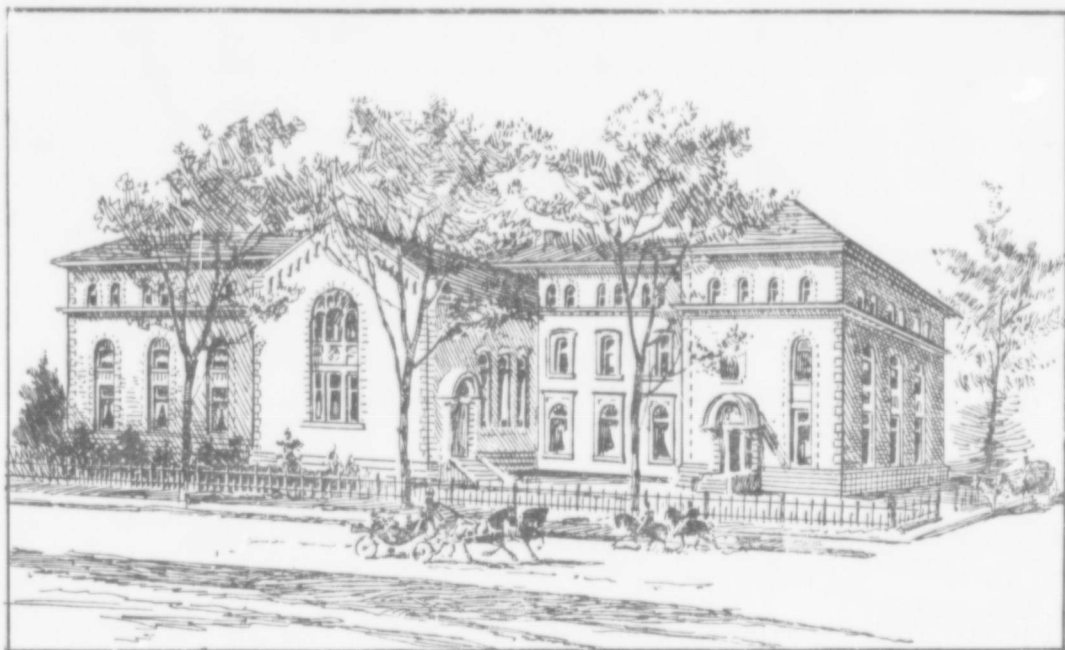
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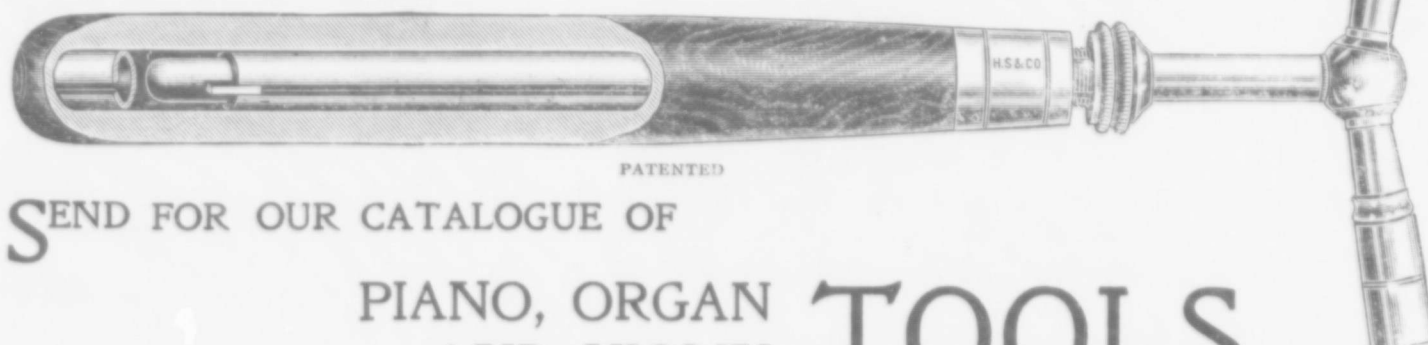
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The work of the Toronto College of Music has been before the public now for many years, and each year has been more and more pronounced in good results. Graduates of this school are to be found in the best teaching and church positions in the country. Its examinations, which are of a high standard, lead up to the degree of Bachelor of Music at the University of Toronto, and many of the College students have had the honor of being granted this degree. Mr. F. H. Torrington, the Musical Director has been a foremost leader in the cause of good music in Canada, and it is no small advantage in the student's musical training, to be surrounded by musical influences such as are to be found in the College of Music.

The School of Elocution in connection with the College, which is under the direction of Mr. H. N. Shaw, is acknowledged to be the best school in Canada for Dramatic training, while the Physical Culture Department, under Miss Nellie Berryman, offers special advantages under this experienced teacher.

A Calendar of the College giving particulars of Musical training as well as the School of Elocution, will be sent upon application.

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**SALON OR PARLOR MUSIC.**

Music may be variously divided. A broad line may be drawn between the music of the church and that of the theatre or opera. What falls between these two large divisions we will call parlor music.

Under the head of parlor music we may class Fantasies, Variations, Nocturnos, Potpouris, Etudes, Scherzos, Rondos, etc. The influence of parlor music is not to be despised, neither by the composer, the artist, nor the teacher. It is pre-eminently *the* music of the people, written for the people's instrument—the piano—and as such challenges our closest attention. In the same proportion as the use of parlor music is properly directed and managed, the art will flourish. Though the forms of these compositions may be small in comparison with the Overture, the Symphony, etc., though the piano may be insignificant as compared to the orchestra, yet we may safely assert that the smallest musical form, as well as any musical instrument, are rich enough to give expression to some good musical idea.

Some teachers utterly disregard this kind of music, and attempt to lead their pupils at once into the higher forms of composition, while others seem unable to rise above it, and dwell upon salon music, as if it were an enchanted ground.

It is the aim of education to lead the pupil safely from childhood into youth, and prepare him for the duties of manhood. The teacher who disregards this method, who would attempt to make a man at once out of the child, will only produce a mental and moral deformity. In music we must observe the same course. The musical childhood and youth need parlor music. No one can successfully withhold it. The only duty of the teacher is to direct the pupil's taste toward that which is good. You may smile at these youthful fancies, but for the young they

are as needful as the sun is to the plant. Every man needs to unbend and be like a child. The bow which is always stretched loses its elasticity. So man must laugh and play with, or like children. It is but proper that every musician should have recourse to parlor music, just as the diligent student seeks recreation in light reading.

The sad fact that much of our parlor music has, like many low works of fiction, an evil influence, has doubtless led earnest teachers to disregard it entirely. But while music, like literature, suffers from such works, we have also our musical Scotts and Dickens. That sickly sentimentality which needs the smell of perfumery, which judges people by their clothes, which loves to sit in the moonlight, engage in love-sick looks, and knows but silly talk, should be banished from our parlor music.

Teachers are not responsible for the mental development of their pupils. Minds, like flowers, must unfold themselves, and the fruit given time to ripen. Teachers are to assist, not force this growth.

Mr. Chas. Stanley was in town a few days ago. He was very busy, and fully lives up to the firm's motto: "On, Stanley! on!"

Mr. Harry E. Dean, of the R. S. Williams & Sons Co., Limited, is at present in the Maritime Provinces. He says that Manitoba is the best district in Canada. He wishes it stated that the rumor circulated about his leaving the Williams Co. is without foundation.

Mr. Wm. R. Dunn, Manager of the Evans' Piano and Manufacturing Co., is at present doing Quebec, Nova Scotia and New Brunswick. He expects to be away till the middle of July. Most of their trade is east of Montreal, and is growing so much so that a new factory in Ingersoll will soon be the outcome.



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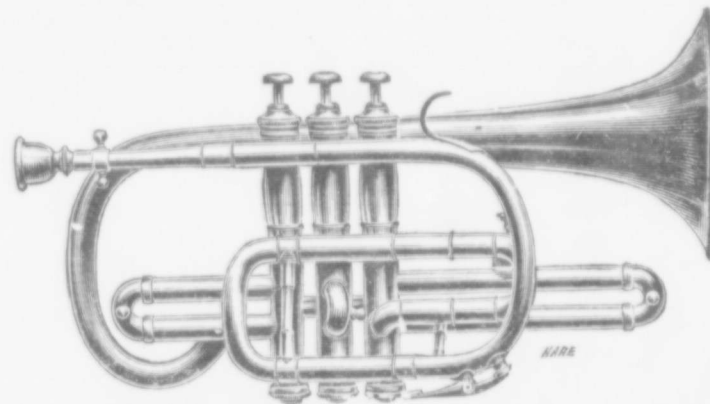
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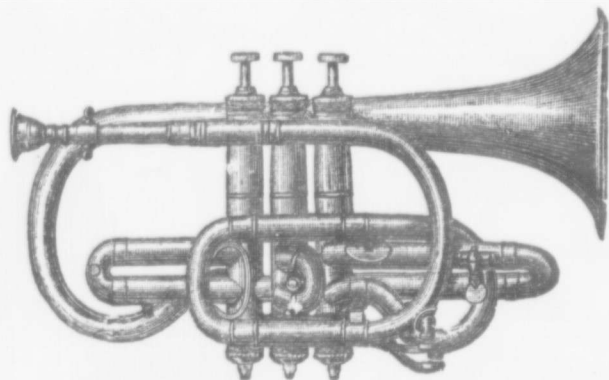
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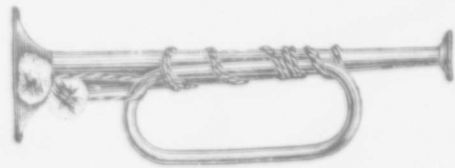
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**BAND**

AND COMMENTS.

**NEWS**

BY J. D. S.

The Editor would be pleased to receive letters from bandmasters, secretaries, presidents, etc., on any subject interesting to bandsmen.

For the benefit of bandsmen we shall be pleased to answer any enquiries from readers of this paper seeking information on any musical matters, such as band music, band instruments, instructors' books, appurtenances, etc.

By arrangement with a prominent bandmaster a series of original, interesting and instructive articles on "Correct Methods in Playing" will be given from time to time for the benefit of those bandsmen who are earnestly striving to become useful members of the profession.

Any of our friends desiring information or advice on the subject dealt with, should write briefly (on one side of the paper only), stating clearly the point on which they wish to be enlightened.

**CANADIAN BANDS.**

Military bandmasters and bandsmen throughout the country no doubt remember Major-General Hutton's famous statement to the effect that "the Canadian Militia was in a state of temporary paralysis." We might truthfully apply the quotation to Canadian bands of to-day, adding also that most of the bands are not only temporarily paralyzed, but wholly so.

Considering the status of military bands in various parts of the

British Empire, and knowing whereof we speak, it can be said without fear of contradiction that at the present time both military and civilian bands of Canada are away behind the times.

The callous public and the inferior cheap bandmaster (some people call him "band-smasher") are primarily responsible.

The majority of the people of Canada are not musical, the opinion of the (dabblers in music) critics to the contrary notwithstanding, or else they would have ceased to suffer long ago; therefore, we have become convinced that it is only through the bandmaster and it remains with him indisputably, to gradually and consistently educate the public up to the point of appreciation by which a band can only hope to thrive and live healthy.

The question will be asked, "What is the remedy?" Simply this: clear the decks of the "apprentice teachers," the "lop-sided soloist" band leader, the untutored and inexperienced bandmaster, the "know-all, know-nothing" band director, who presumes to be thoroughly well groomed in theory, but knows very little about the practical requirements necessary to build up a musical organization that will afford enjoyment to the public, and profit and reputation to himself. Yes, clear the decks! The remedy is simple.

There's a bright and prosperous future ahead here in beautiful Canada for the deserving, intelligent and industrious band teacher who will appreciate the difficulties to be overcome, and energetic enough to inoculate vitality into the splendid material to be found in Canada, out of which he can create military bands "second to none."

Watching the progress of the few successful military bands of Canada (it would serve no purpose to mention any one in particular) it gives one encouragement to know that the success and reputation of these prominent bands is brought about by the ability and faithfulness of their respective bandmasters, who being skilled and talented musicians, have demonstrated the fact that, place the right man in the right place and he will do the right thing.

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## PRODUCTION OF TONE.

(To Brass Instrument Players.)

Authorities differ as to the proper method of placing the mouthpiece on the lips to form the correct embouchure by which the quality of tone is produced, but the majority teach and assert that the mouthpiece ought to be placed on the centre of the lips, a little more on the upper than the lower, or, in other words, about two-thirds of the upper lip should be in the mouthpiece.

From practical experience as a solo instrumentalist and teacher I am obliged to say emphatically that the statement is misleading and does more harm than good, for I am convinced by my own observations that the majority of artists and soloists on brass instruments place the mouthpiece a little more on the lower lip.

Arbun, the celebrated French authority on the cornet, advises pupils to place the mouthpiece more on the lower lip. I remember very well whilst serving in a prominent band in the old country that many a hot argument would arise upon the same question, how to place the mouthpiece correctly on the lips; and it was the overwhelming opinion expressed then by the leading musicians that the mouthpiece should be placed a little more on the lower lip, especially when playing an ascending passage, and relaxing the lips as the middle and lower tones were reached; but I must here emphasize again that no iron-bound rule can be laid down, for in many instances the peculiar formation of the pupil's lips, teeth and jaw upsets this theory.

Another very important thing to observe is the proper care of the teeth. Unnecessary worry and trouble and loss of time will be saved if the beginner can be made to understand that to develop a strong and flexible "embouchure" the teeth must receive every care and attention.

To produce a tone after the mouthpiece is placed on the lips is a simple matter. First draw back the lips over the teeth, as in the act of smiling, with the tongue between, as if about to blow something from the end of, press the instrument well against the lips, at the same time the tongue must strike out pointedly, and be immediately withdrawn, allowing the lips to guide the column of air through the instrument with proper pressure, by which the desired tone is produced. If Canadian bandmen would follow the above advice and suggestions they would perform on their instruments in the proper and natural way, and not as the majority of players do now, by going through all the "facial gymnastics" conceivable, producing the most ludicrous contortions imaginable.

## TUNE.

(Dedicated to the Average Canadian Bandman.)

Playing an instrument in tune is of the utmost importance to the musical student.

It would be useless to continue the study of music unless the ear is trained to detect instantly any defect in intonation that occurs during the playing of a melody. In particular should correct "intonation" be observed by the pupil when playing in a military band or orchestra.

Sometimes the "embouchure" is to blame in this respect, for when a loud passage is played, the stronger current of air blown into the instrument is apt, by increasing the tension of the lips, to sharpen the notes.

And again, when playing a soft passage the pressure of the lips on the mouthpiece is less, and consequently tends to depress the sound; therefore the player must be extremely careful when playing along with other instrumentalists to listen attentively, and if any difference is perceived in the pitch, to rectify it immediately by altering the positions of the tuning slides until the ear is satisfied that a perfect harmony is established. The highest musical authorities agree to the fact that musicians who can play their instruments in tune produce the sweetest tones. The same is true of bands. The bandmaster who can train his men to play in perfect tune and pitch will naturally cultivate and produce a superior quality of tone.

I cannot too strongly impress upon all instrumentalists the importance of this subject, and do urge and advise all bandmen, when practising, to train the ear gradually and thoroughly in the beginning; first, in plenty of scale exercises, by which the bandsmen should learn to distinguish easily the exact pitch of each tone and semi-tone and their relation to each other; secondly, I would recommend an occasional practice in duet-playing, and thus help the player to understand more clearly the true sounds in harmony.

Avoid smoking for, at least, one hour before playing; better still, don't smoke at all. Refrain from drinking spirits. Exercise the muscles of the lips by regular practice. Rest the lips when tired. Keep your instrument clean.

## CANADIAN ORCHESTRAS.

The following programme of music was recently performed in London, Eng., by the string bands of the Royal Marines and Royal Artillery, under bandmasters Frank Winterbottom and Cavaliere L. Zaverthal, respectively:—

- |  |  |             |
|--|--|-------------|
| 1. Overture  | "La Chasse du Jeune Henri"             | Mehul       |
| 2. Nocturne, Mazurka, Lento, and Polonaise   |  | Chopin      |
| 3. <i>f. a.</i> Valse—Esquisse   |  | Hervey      |
| 3. <i>f. b.</i> Mexican Serenade   |  | Langey      |
| 4. Andante and Finale from the "Clock" Symphony  |  | Haydn       |
| Interval.  |  |             |
| 5. Styrian Dances  |  | Bela        |
| 6. Selection from the "Language of Flowers"  |  | Cowen       |
|  | Daisy—Lilac—Yellow Jasmine.            |             |
| 7. Trost im Liede  | (Solo Cornet, Sergt. Ough.)            | Guglielmo   |
| 3. Selection   | "La Fille du Regiment"                 | Donizetti   |
|  | "God Save the Queen."                  |             |
| Part I.  |  |             |
| 1. March   | "Victoria—Our Queen"                   | West        |
| 2. Symphony  | "Ecosaise"                             | Mendelssohn |
|  | (Scotch)                               |             |
| Andante con moto—Allegro agitato—Vivace non troppo—Adagio—Allegro vivacissimo—Allegro assai. |  |             |
| Interval of ten minutes  |  |             |
| Part II.   |  |             |
| 3. Suite   | "Algeriens"                            | San-Saens   |
| 1. Prelude—2. Rhapsodie Mauresque—3. Reverie du Soir—4. March Militaire Francaise.           |  |             |
| 4. "Ungarische Rhapsodie" (No. 4 in D.)  |  | Liszt       |
| 5. "Nocturne"  | Solo Viola                             | Chopin      |
|  | Musician H. Bruner.                    |             |
| 6. Vorspiel  | "Das Heimchen am Herd"                 | Goldmark    |
|  | (The Cricket on the Hearth).           |             |
|  | Conductor Cavaliere L. Zaverthal, R.A. |             |

Programme of music played recently in Toronto, Can., by a representative orchestra.

- | PROGRAMME.               |                          |          |
|--------------------------|--------------------------|----------|
| 1. Two Step,             | "The Singing Girl,"      | Herbert. |
| 2. Characteristic Piece, | "The Darkies' Jubilee,"  | Turner.  |
| 3. Selection,            | "Wizard of the Nile,"    | Herbert. |
| 4. Cake Walk,            | "Smoky Mokes,"           |          |
| 5. Two Step,             | "El Capitain,"           | Sousa.   |
| 6. Negro Oddity,         | "Cinderella Soot,"       | Graur.   |
| 7. Potpourri,            | "A Musical Hash,"        | DeWitt.  |
| 8. Patrol,               | "De Coon and De Possum," | Jones.   |
| 9. Descriptive Morceaux, | "Hearts and Flowers,"    | Tobani.  |
| 10. Two Step,            | "Spirit of Liberty,"     | Rosey.   |

Comment on the above unique comparison would prove futile to the majority of Canadians, other than perhaps start a long controversy which this paper certainly does not wish to encourage. The fact stands, however, that Toronto, the supposed leading city of educational opportunities, possesses no reputable orchestra.

To the impartial observer this does not create surprise, for he is thoroughly cognizant of the cause and remedy, and if asked his opinion of the matter will apportion the blame equally between those "Ancient Seers" who successfully initiate their abilities (disabilities) into the unsuspecting nature of the "Musical Enthusiasts," who attend a musical performance out of sheer love of affectation, and the "Musical Enthusiasts" aforementioned who simply bubble over with delight in having the power of patronage which they bestow upon those talented musicians, the "Ancient Seers."

To diagnose the attainments of these "ancient seers" is an easy task. The progressive professional call them "amateur musical quacks," who are thoroughly conversant with the "politics in music" method, by which all things not ground in their mills are worthless.

We have too many of these "dictators" here in Toronto, posing as absolute authorities in all things musical affecting orchestral playing, and thrusting themselves unsolicited as musical directors in front of every orchestral scheme in contemplation to the exclusion of the more cultured artist, who is audacious and presuming enough to suggest, organize or attempt anything that will or may alter the present status of the Canadian orchestra. A few commendable efforts have been made by distinguished musicians to create a Canadian orchestra, notably, the Philharmonic Orchestra of Montreal, under the direction of Monsieur Couture; also the Symphony Orchestra of Toronto, organized by Signor D'Aurin some years ago, but both concerns were soon crushed out of existence by the united influence of our friends the "ancient seers" and their staunch patrons the "musical enthusiasts," whom we are pleased to say are slowly but surely, through their own perverted methods, clearing the field for the coming leader who will be fearlessly independent of all cliques, and possessed of the necessary vigor to mark his individuality by which he will create an orchestra worthy of Canada.

The third concert of the Montreal Symphony Orchestra was given recently to a very large and fashionable audience, and was much appreciated. Montreal easily leads in affairs of this kind, possessing the only thoroughly organized string band in Canada.



## BAND NOTES.

## MONTREAL—

The band of the 3rd Regiment, "Victoria Rifles," under the direction of Mr. Quivron, played a remarkably large number of engagements last year, earning the fine sum of \$5,000.00. By the way, this band receives \$1.50 per man for turning out on all regimental parades.

The 5th Regiment, "Royal Scots," Mr. Cook, bandmaster, reports a very prosperous season during 1899, which is certainly evidence of their popularity.

The new band of the "Prince of Wales Fusiliers" is rapidly coming to the front, having some fifty members enrolled on the books.

## TORONTO—

The commencement of the drill season has brought out the three crack military bands again in well-chosen, up-to-date music, which is performed in a masterly manner, and reflects credit on their respective bandmasters.

The "Queen's Own Rifles," under Mr. John Bayley; the Royal Grenadiers, Mr. John Waldron, bandmaster, and the 48th Highlanders, led by Mr. John Slatter, are deservedly popular just now with the public, not only by the magnificent way in which the different selections are interpreted, but from a military point of view they excel in performing the various evolutions required for regimental purposes in a very clear and soldierly style. The three bands anticipate a very profitable season of engagements. The band attached to the Governor-General's Body Guards, under Mr. Welsman, are doing fairly well in the estimation of many of their friends.

## OTTAWA—

The bands of the "Governor-General's Foot Guards" and 43rd Regiment are not quite up to their usual standard of excellence, owing, we are told, to the unusual number of changes that have taken place recently in both bands.

## HAMILTON—

The 13th Band, Mr. Geo. Robinson, bandmaster, is to be congratulated upon the thorough and conscientious manner in which the "Popular Concert Programmes" have been rendered during the past season. No band in Canada has done more for the advance-

ment of military band music than the same 13th Batt. band. Always striving to educate the people to appreciate the good in music. Never catering for popularity through the medium of trash of the "Ragtime Genus," but rather through the legitimate channels of the best known standard works.

The S.O.E. band will play concerts in Gore Park during the summer for the special benefit of the stay-at-home mountaineers.

## LONDON—

The 7th Fusiliers Band, under Mr. Hiscott, is once more regaining its old-time reputation. From the best to the worst band in Canada was the result of years of mismanagement, mingled with party politics, which killed the splendid battalion. A brighter-than-ever future is in store for this once celebrated band, who are now surely creeping to the front ranks again.

## WOODSTOCK—

The 22nd Batt. Band is once more reorganized and promises to soon regain its former prestige under the new bandmaster, Mr. J. C. Walker.

## HALIFAX—

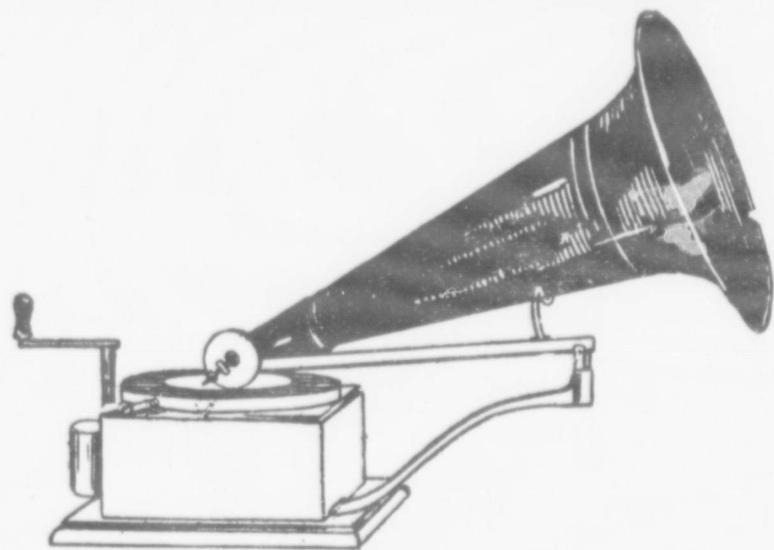
Mr. Thomas C. Carey, late bandmaster of the 14th Regiment, Kingston, has been appointed bandmaster of the Garrison Band. Mr. Carey comes from a well-known musical family. His father, the late Mr. Thos. Carey, was at one time bandmaster of the Queen's Own Rifles, and formerly in the famous band of the 1st Life Guards.

## OWEN SOUND—

Our old reliable friend, Mr. Heinicke, bandmaster 31st Batt. Band, is very much in evidence with his band these days, having successfully reorganized the military band, and has brought it into marked prominence. There are twenty-eight members in the band at present, mostly young men. They expect to make a great showing at Niagara Camp, June 12th.

## GUELPH—

The old Citizens' Band has been reorganized, and the name changed to the "Guelph Musical Society." Mr. F. Corrison, late bandmaster of the Imperial Service, has been appointed bandmaster. In a recent concert Mr. Corrison demonstrated his ability as a leader of men by giving one of the best programmes ever heard in Guelph.



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REVISED EDITION.

# THREE RED ROSES.

Medium Voice

Words by ADELAIDE PROCTER.



Music by KATE VANNAH.

Andante con moto.

VOICE.

PIANO.

*poco rit.*

1. Just when the red June ro - ses blow, She gave me  
 2. Just when the red June ro - ses blow. I pluck'd her

*a tempo*

one a year a - go A Rose whose crimson breath re - veald The  
 one a month a - go Its half blown crimson to e - clipse I

*a tempo*

*a tempo* *con espress.* *p* *a tempo*



se - - cret that its heart con - ceal'd \_\_\_\_\_ And whose half shy half  
laid it on her smil - ing lips \_\_\_\_\_ The balm - - y fra - grance

*dolce* tend - - er grace, Blush'd back *poco rit.* up - on the giv - er's face \_\_\_\_\_ A  
of \_\_\_\_\_ the South, Drew sweet - - ness from her sweeter mouth \_\_\_\_\_ Ah!

*rit.* year a-go, a year a - go \_\_\_\_\_ To hope, was not to know. \_\_\_\_\_  
swift - ly do gold - en hours creep To hold, is not to keep. \_\_\_\_\_

*p* *dim. e rall.*

The red June ro - - ses now are past, This very day I broke the

last \_\_\_\_\_ And now its perfumed breath is hid \_\_\_\_\_ With her beneath the coffin.

*patetico*

*p* *marcato*

lid \_\_\_\_\_ There will its petals fall a - part \_\_\_\_\_ And with - - er on her i - cy

*p* *rit.*

heart \_\_\_\_\_ At three red Roses' cost - My world was gained and lost.

*f* *con dolore*

*colla voce*

Red. \* Red. \*



### S. S. Wesley.

How many of our Canadian choirs who have sung that grand old anthem "The Wilderness" know that it was from the pen of John Wesley's grand-nephew—Samuel Sebastian Wesley.

The Rev. Samuel Wesley, Rector of Epworth, Lincolnshire (1662-1735), had two sons, one the immortal John, the founder of "The Society of the People called Methodists"—and Charles, the hymn writer, who is said to have written 6,500 hymns—of which "Jesus, Lover of my Soul" and "Hark, the Herald Angels Sing" have made his name imperishable. The second son of Charles, says *Musical Times*, was named Samuel after his grandfather, and was not only a great musician, but, as the Scotch would say, "a man o' pairts." He was the great propagandist in England of the music of John Sebastian Bach, after whom he named his son, who upheld the name and fame of Wesley by writing "The Wilderness" at the age of 22. If he had never written another line his name would have been held in just as much reverence and admiration as it is to-day.

So it seems that the art and genius which first broke out in John Wesley in the reformation of the Church of England has come down through his brother and his brother's progeny to our present day, as the great organist and composer Samuel Sebastian is dead but a few years. Genius did not skip a generation in this family as is often the rule.

The Dominion Organ and Piano Co. each month show an increase of 50% in sales of the former month this year, are running full time and export business is increasing despite the war. They received a large order for pianos and organs from Australia, and are making an export piano to compete successfully with the German and English pianos in England and Australia. They are meeting with great success.

### After the Great Lawsuit.

GUELPH, CANADA, April, 1900.

To our Agents and Customers:

In our own interest as well as yours we deem it proper to inform you that the attempt to obtain an order in Canada for the winding up of The Bell Organ and Piano Co., Limited, which was instituted by Mr. A. W. Alexander, has failed, and that his petition was on the 12th inst. dismissed by Mr. Justice Street, with costs.

Consequently the reorganized Company, for which the business has been for some time carried on, is prepared, with increased capital and the best expert skill obtainable, to turn out pianos and organs of unequalled quality and style which must find for them a ready market.

So long as the litigation was in progress we deemed it right to make no comment upon it, and even to submit to the injustice which was done the business by the use made of the fact that such motions were pending, being confident that we would be vindicated in the end; but now we desire it to be understood that in every case in future where misrepresentations are made against us we will follow the matter up, and compel their withdrawal or obtain damages for the injury done us.

THE BELL ORGAN & PIANO CO., LIMITED,

E. P. Hawkins,  
Gen. Manager.

(EXTRACT.)

Dyke & Evans opened a new store recently in Vancouver, B.C.

### Teach by Example.

Children, as a rule, do not begin to sing without being brought into contact with singers. How important then that mothers should sing. Children who come from musical homes are not unfrequently the best pupils. How many homes are there where music never enters! How many poor children are totally deprived of music and its enjoyments! Give it to them in the school-room, nor complain of the street-piano when it plays before your house, and remember how much pleasure it may be giving to a poor child.

### We Think So.

Were we to tell some of our drawing-room singers and players to go home and practice their piece for a few weeks, or months longer, what would be our fate? And yet, should not the majority of them be told this very thing?

### The Mendelssohn Choir.

Over 450 voices were examined by Mr. Vogt for the Mendelssohn Choir, but only 180 were accepted. There will be 60 sopranos, 45 basses, 40 altos and 35 tenors. The choir will begin work in September, on Mr. Vogt's return from Europe.

The sign to tell a Scotchman by—Auld Lang Syne.

The profits of Paderewski's tour this season amounted to \$250,000.

Mr. A. Saunders, Goderich Organ Co., goes to Boston and Halifax this month.

Piano manufacturers may look for an advance in prices in actions, keys and supplies, owing to increased cost of material and labor.

The Otto Higel Co.'s annual picnic will be held in Hamilton, July 21st. The company have issued one of the finest advertising novelties of the year in the shape of a note book, card and ticket case.

Lavigne & Hutchison, of Quebec City, have taken new quarters; they are the representatives in that city for the Heintzman Co. and Mendelssohn pianos, Thomas organs and other Canadian makers.

Mr. W. McPhillips has just moved into his new premises, Dundas St., London. These are twice the size of his former place of business. He handles the Gerhard Heintzman, Mendelssohn and Morris pianos.

The National Piano Manufacturers' Association have offered a reward of \$500.00 for a varnish that will not "check." Here is a chance for our Canadian varnish manufacturers, as it is rarely the case in Canadian instruments that varnish "checks."

Keys such as J. M. Loose manufactures, i.e., of soft opaque ivory, never turn pink as do those of hard, transparent ivory. Only the inferior manufacturer uses the latter ivory. If you find your keys getting a little yellow, the only way to remedy it is to have them scraped by a key maker. The color is caused by sticky fingers and the accumulation of dust.

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## THE EARLY PIANO.

By J. Humphrey Anger, Mus. Bac Oxon.

“**N**O art,” says Sir John Stainer, in his introduction to the “Music of the Bible,” “is exercising such a strong influence over the human race at the present time, as the art of music.”

This statement by Sir John Stainer, the Professor of Music in the University of Oxford, was made some twenty years ago, but it is equally or even more true to-day.

Music is almost more than an art; it is a language. It has its alphabet—the Diatonic scale. It has its vocabulary of words—the combination of sounds, called chords. Its chords are indeed arranged in grammatically correct musical sentences. Musical compositions consist of sentences duly arranged in accordance with the laws of Form in music. Again, music has its literature—the invaluable legacy of musical works which we have received from the great masters of the Tonal art.

The language of music, unlike other languages, is universal.

If a composer in America, for example, writes, say, “a song without words,” (to do which would be impossible in any other language), his composition would be equally intelligible in Germany, France, Italy, Russia or any other civilized country.

Furthermore this musical language is in constant and general use. It is found alike in the mansion of the rich and the cottage of the poor. In its sacred character we have it in our churches, and in its secular character at our public entertainments. It accompanies our joys, and is a solace in our hours of sadness. The babe is lulled to sleep with its strains, while to its strains the soldier marches to battle. The bride and groom commence their married life in an atmosphere reverberating with the crashing chords of Mendelssohn’s Wedding March. Even the sad funeral cortege wends its solemn way to the impressive strains of the Dead March in Saul.

Our greatest poet speaks, in no uncertain voice, “The man that hath no music in his soul is fit for treason, stratagem and spoils.”

Such, then, are a few thoughts which present themselves on considering the influence of the art of music upon the human race at the present time.

Since it is not at all probable that this statement will be denied, it is, therefore, only natural that considerable interest should be taken in any and every research tending to throw light on the early history of the art, on the gradual growth and development of the various musical instruments, and on the lives and works of those great masters to whom we are indebted for one of the purest enjoyments of our lives.

The piano, or as it should be properly called, the pianoforte, is without question the most popular musical instrument at the present time throughout the whole world.

Its popularity is probably due, in the first place, to its quality of tone. A good instrument in the hands of a finished performer will afford undiminished pleasure throughout a programme lasting, perhaps, for two hours. Of what other instrument could this be said? In the second place to its polyphonic character, and by this is meant that it is not only a melodic instrument such as the violin or flute, for example, but that it is also an instrument capable of producing combined sounds in harmony.

Another phase of its popularity is to be found in its exceptional fitness as an accompanying instrument, and more especially as an accompaniment to the human voice.

Again, the piano may be said to be the best *interpreter* of music in general; by this I mean that all kinds of music, whether for the voice or for any other instrument, can be readily adapted to it, so that one can appreciate, without any great effort of imagination, the effect, say, of an Operatic Aria with orchestral accompaniment, when arranged for and played on the piano.

Finally, it is the piano, rather than any other instrument, to which the composer turns when he desires to satisfy himself that the effect he has committed to paper is indeed what he had in his mind; or may I say it in other words—when he wishes to convey to his brain through the channel of the ear, that which had hitherto only been received through the organ of the eye, and this is the case whether the composition be a simple song, an instrumental melody, a string quartet, a massive chorus, or indeed an overture for the full orchestra.

The piano first began to meet with the approval of musicians, both professional and amateur, about the commencement of the 19th century.

It is of more than passing interest to note that the period from its birth to its arrival at maturity, so to say, coincides almost exactly with the lifetime of Ludvig von Beethoven, 1770-1827, the generally acknowledged greatest musical genius that the world has ever seen, and during this remarkable period it may still further be noticed that, with the exception of Bach and Handel on the one side, and of Brahms and, may I add, Gounod on the other, we find recorded either the birth or death of all the greatest masters of modern music.

It is to this important period then in the history of music that I shall, for the most part, direct your attention, and I shall hope to show you that the early piano has not only a very interesting history of its own, but that it is also a worthy precursor of the noble instrument as we now know it.

In the summer of 1898, while spending a vacation in the Old Country, I was fortunate enough to come across one of the first pianos of a popular type ever made, this very instrument in fact which you see here on the platform to-day. I didn’t realize at first what a valuable gem it really was. I have since discovered that it is not only a clever piece of workmanship, not to say a delicate piece of furniture, but that it is also especially valuable from the position it holds in the development of the art of music in general and of the pianoforte in particular.

The then owner, a dealer in antique curiosities, living in an old-fashioned provincial town where I was spending a few days with some friends, had purchased it at an auction and, doubtlessly regarding it as of little worth, had put it out of the way up in a garret. We had to clamber up a ladder to see it, and on the way I was informed that it was probably “a little out of tune;” when I came to try it, it was considerably more than a little out of tune; it apparently had not been tuned for years, and some of the wires were broken, and some of the notes would not sound at all, while the framework of the pedestal was badly worm-eaten, and in fact the whole thing had a general appearance of being on its very last legs. After the first shock, however, on inspecting it more closely I noted that the good work of the instrument proper was of good solid mahogany with a delicately inlaid ornamental design—the maker, therefore, undoubtedly had good intentions. There were no pedals, but there were certain stop-knobs inside the case, one of which I found acted on the dampers and so took the place of a pedal—the instrument, therefore was truly antique.

(To be continued.)



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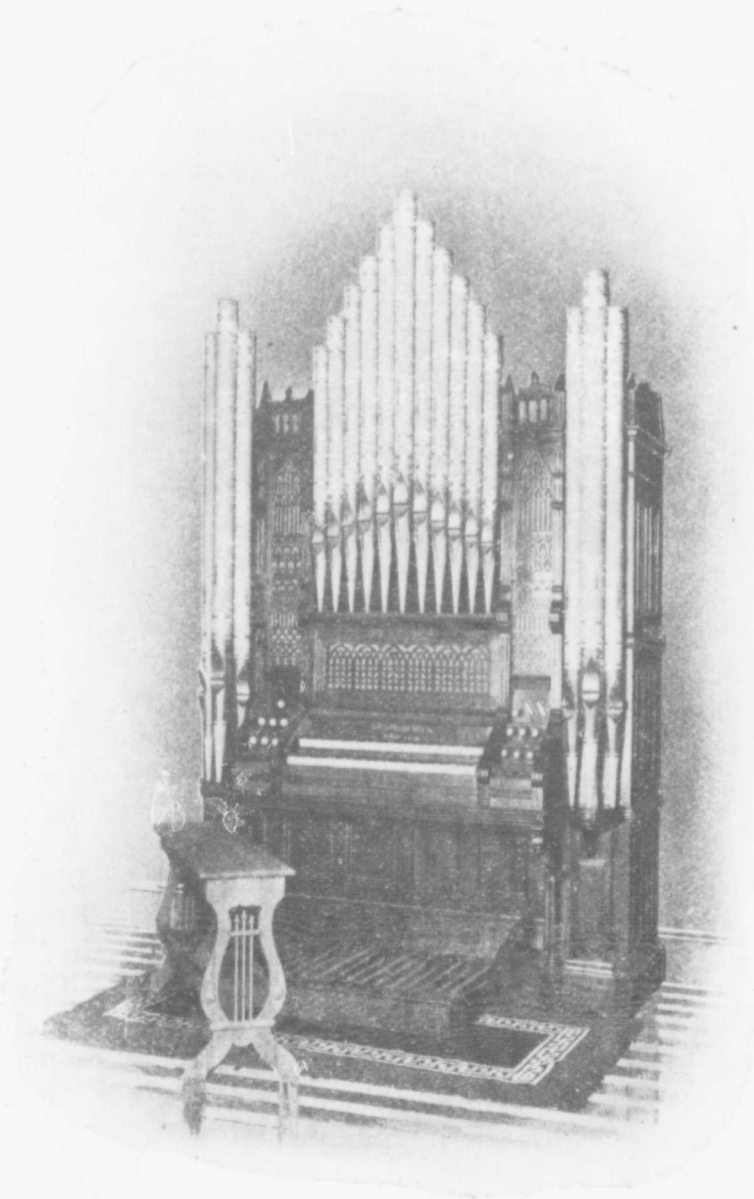
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# The Organ.

## The Old Cathedral Organist.

'Tis forty years ago since first  
I climbed these dusty, winding stairs  
To play the Dean in : how I spurned  
Beneath my feet all meaner cares,  
Where first I leant, my cheek on fire,  
And looked down blushing at the choir.

Handel, and Haydn, and Mozart —  
I thought they watched me as I played ;  
While Palestrina's stern, sad face  
Seemed in the twilight to upbraid :  
Pale fingers moved upon the keys—  
The ghost-hands of past centuries.

Behind my oaken battlement  
Above the door I used to lean,  
And watch, in puffing, crimson hood,  
Come stately sailing in the Dean ;  
On this, the organ breathing low,  
Began to murmur soft and slow.

I used to shut my eyes, and hear  
The solemn prophesy and psalm  
Rise up like incense ; and I loved  
Before the prayer the lull and calm,  
Till, like the stream that bursts its banks,  
Broke forth brave Purcell's "Oh ! give thanks."

I knew those thirteen hundred pipes  
And thirty stops, as blind men do  
The voices of the friends they love,  
The birds' song, and the thunder too ;  
And the fierce diapason's roar,  
Like storms upon a rocky shore.

And now to-day I yield me up  
The dusty seat, my old loved throne,  
Unto another ; and no more  
Shall come here in the dusk alone,  
Or in the early matin hour,  
To hear my old friend's voice of power.

And yet methinks that centuries hence,  
Lying beneath the chancel floor,  
In that dark nook I shall delight  
To hear the anthems swell once more,  
And to myself shall quietly smile,  
When music floods the vaulted aisle.

Or mocking gravely at some hand  
Less skilful than my own was once,  
In my snug nest I'll lie, and mark  
The blunders of the foolish dunces ;  
But to myself the secret keep,  
And turn me round again to sleep.

Pope Pius IX. awarded extraordinary honors to Aristides Coll, the French organ-builder at Paris. He built the great organs at Notre Dame, St. Eustache, St. Denis, St. Roche, St. Sulpice, etc.

Mr. Walter Spencer, the pipe organ builder of Hamilton, Ont., has just placed a two manual pipe organ in the R.C. Church at St. Agatha, near Berlin, Ont., and has several more orders on hand.

Edward Broomfield, Jr., built the first church organ, of which we have any account, at Boston in 1745. Thomas Johnston built several church organs—one for Christ Church, Boston, 1752, and one for the Episcopal Church, Salem, Mass., in 1754. Several organs were also built by Dr. Josiah Leavitt previous to 1799.

## Big Pipe Organs.

A Toronto evening paper goes to great length to describe a big pipe organ in the Collegiate Church, New York. It is a tubular pneumatic organ, and is the largest of its kind in that city. It has dozens of pipes, some of them 16, 18 and 32 feet long. Compressed air, of course, is used, and two miles of tubes are used in forming the connections within the organ from the key board to the pipes. The system of operating this compressed air is named the "vacuo exhaust." This is similar to the air brake system on railway cars.

The paper goes on to tell about the organ, saying that the various instruments going to make it up are the solo, the swell, the great and the choir organs, with the echo organ, which is in the rear of the church, thrown in. The latter is operated by electricity, to gain instantaneous response. Two organs may be played as one, and by pulling out a piston the four organs may be combined. It has 52 speaking stops. The writer then elaborates on the ease of operation, etc. Organists who have seen it, says the writer, say that it is the finest instrument they have ever seen.

If it is great organs they wish to see, let them visit the Church of St. James the Apostle, and see the Warren-Karn organ, lately put up there, and built in a Canadian factory.

This organ is also made up of four instruments, with an echo organ at the rear of the church, but unlike the New York product, it is operated electrically throughout, which insures instantaneous response to the operator's touch, and is not liable to leakage like the pneumatic-fed Collegiate Organ. Its pipes run from one to 64 feet in length, and number 2,800. It has 110 stops, innumerable combinations, a disconnecting attachment which will cut off any instrument which may for the time being be out of order ; it has a double battery in case one gives out, and altogether is the largest, most complete, and musically perfect instrument in Canada.

## Compensating Pipe Organs.

The above firm has been in existence about one year, and is composed of some of the most influential business men of Toronto, with Mr. W. McIntosh (who with his brother, J. A. McIntosh, invented the organ), as manager. The factory is situated at the corner of Niagara and Tecumseh Sts., and has at present a large staff of men turning out these instruments. Ground will be broken in a short time on King St., near Dufferin, for the new factory.

To those who are not acquainted with the mechanical structure of this organ we will explain the name Compensating. In using a combination of pipes and reeds temperature is liable to alter the pitch of the pipes, but this is compensated by an attachment on the key-board which throws the pipes and reeds into the same pitch.

To small country churches, who cannot afford a pipe organ, and whose tastes have arisen above the reed organ, this instrument should fill the bill, as in it is combined volume and richness of tone, compactness and small cost.

W. F. Pickard has been appointed organist and choir-master of the Simcoe St. Methodist Church. He is a pupil of Mr. A. D. Vogt. Another pupil of his, Mr. Leslie R. Bridgeman, is now organist and choir-master of the Mitchell Methodist Church.

## The Trade.

### Canadian Piano and Organ Manufacturers' Meeting.

A year ago this month the Canadian Piano and Organ Manufacturers' Association was formed, and at their last meeting they decided to amalgamate with the Canadian Manufacturers' Association as a section.

To-day they met for the annual business, and at the hour appointed, 3 p. m., only six representatives appeared. At four, two more swelled the number to eight, one more than a quorum. Of these eight three were from a distance, and it is to the discredit of the Toronto manufacturers that these gentlemen who came down to do business should have to leave without their object being attained. It meant a day to them—an hour to the Toronto people.

At the last meeting it was decided that the Association's year should run concurrently with that of the Canadian Manufacturers', Jan. 1st to Dec. 31st, but since then the latter Association has changed its year to end August 31st. On account of the slim attendance the meeting decided to end their year in like manner and deferred the election of officers till Sept. 1st. The treasurer's report, showing a satisfactory financial condition, was passed.

The Pan-American Exhibition was under discussion, and the meeting resolved that, owing to the great crowds that would come from Buffalo to the Industrial, it would

be advisable that the Exhibition Association outdo themselves in making the musical exhibit of 1901 one not to be forgotten.

Those present were: President Hawkins, Vice-President Newcombe, Treasurer Mason and Messrs. Gerhard Heintzman, Ray (Heintzman & Co.), A. Saunders (Godrich Organ Co.), Frank Stanley (Stanley Piano Co.), and W. N. Manning (Doherty Organ Co.).

Regret was passed at the forced absence of Mr. R. B. Andrews, the indefatigable secretary, who is convalescing from typhoid.

### The Paris Exposition.

In referring to the Canadian pavilion at the Fair, the *Telegram* has the following to say:

"The Newcombe piano display on the left of the main entrance arrested the attention of visitors to such an extent that at times the entrance way was uncomfortably crowded. The Canadian exhibits are somewhat of an eye-opener to some of the French visitors, as many of them were heard expressing their surprise that Canada could make such a grand showing."

Besides this there is an exhibit by the Dominion Organ and Piano Co. of pianos and organs; R. S. Williams & Sons, small goods; and A. A. Barthelmes & Co., actions. In speaking of the Fair and the Canadian building, Mr. Barthelmes says that the first is a fizzle and the architecture of the second is mean, its space small, chaos rules, and the decorations are dirty khaki. Mr. Dirk, of the Mendelssohn Piano Co., has just returned from the Fair, but I have not had a chance to speak to him.

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## CANADA'S EXPORTS AND IMPORTS.

**T**HE music trades of Canada are of larger proportions than the casual observer would credit. We keep alive and prosperous a great many piano, organ and smaller musical instrument factories, while music bound and in sheets keeps many presses going.

And with all our manufacturing we import dutiable musical merchandise to the amount of four hundred thousand dollars, putting into the Dominion Treasury over \$100,000 for the privilege.

A list of the imports for the fiscal year ending June 30th, 1899, is given below:

Pianos, 492, value \$84,387, duty paid \$25,140.67. Sixteen of these came from Great Britain, seven from Germany, and the rest from the U.S. The average price was \$171.50, and knowing that a number of high class grands and uprights were among these, the cheaper instruments must have been very cheap indeed, and when our duty of 30 per cent. was paid the price to the American manufacturer was but small. Our import duty should be brought up equal to the American import duty, which is 45 per cent. Meet fire with fire.

The import of parts of pianos amounted to \$107,682. Of this \$95,898 came from the U.S., the rest being distributed among Gr. Britain, Germany and France. Ontario imported \$103,245, the majority of the rest went to Quebec. The duty was \$26,748.45.

Only 198 cabinet organs were entered for duty collections to the amount of \$15,155. Duty collected, \$4,546.35. Only two organs came from Great Britain, the other 196 coming from the U.S. These were distributed throughout the Dominion in proportion to the population of each Province.

Only two pipe organs were imported, one from Great Britain to British Columbia, value \$1,460, the other from U.S. to Quebec, value \$261.00. Total value, \$1,721. Duty paid, \$406.80.

Parts of organs totalled \$19,164 with a duty of \$4,752.06, \$18,438 came from the U.S. and of the total amount imported Ontario took \$18,629. The other exporting countries were Great Britain and France.

Brass band instruments imported made the tidy figure of \$21,266, with a duty of \$4,930.01. The U.S. contributed \$6,191, France \$5,364, Germany \$4,540 and Great Britain \$4,353, while Austria and Belgium between them sent \$814.00 worth. Ontario took \$14,440 of these goods, Quebec \$4,671 and the rest in small lots from \$75.00 to \$1,000 were taken by the other Provinces.

We must not forget that any band instruments for military bands are imported free of duty and foreign countries may have had a larger Canadian business than is shown in the customs returns.

The imports of musical instruments not otherwise stated amounted to \$115,921, with a duty of \$32,776.26. This is where Germany shows its cheap labour. It exported to Canada \$62,357 of these goods, the U.S. coming next with \$44,703, Switzerland followed with \$4,305 and France and Great Britain with about \$2,000 each. China had a \$29.00 instrument on the list which paid duty like the rest of them.

Ontario took \$68,945, Quebec took \$30,487, and the other Provinces from \$432.00 up to \$7,538, with the exception of Prince Edward Island which showed its patriotism in buying but \$25.00 of these goods outside of Canada.

The bulk of our imported sheet music and music in

books came from the U.S., they sending us \$20,440, while Great Britain sent but \$7,772; the total duty being \$2,750.78.

Piano key wires to the value of \$26,704 came in free of duty. Ontario took \$26,395 and Quebec the rest.

## OUR EXPORT TRADE.

The fiscal year ending June 30th, 1899, was not altogether as prosperous a year as the year just ending promises to report, but nevertheless our export trade was not bad. We exported 7,621 organs to the value of \$401,334, Great Britain got 6,611, Australia 460, Germany 336 and Africa 102. The rest were sent to British West Indies, Newfoundland, New Zealand, Holland and the U.S. Ontario exported 7,088 organs, Quebec came next with 391 and New Brunswick with 134. The other Provinces totalled 8 organs.

Canada's export of pianos was not very large, but she has not been long in the business. Two hundred and seventy-four was the amount, Ontario exporting 220 of them. Their value was \$64,358, an average of \$235.00, just \$63.50 more than the average price of the American imported pianos. Strange to say that of the 274 pianos exported by Canada, the U.S. took 120, being our largest buyer, with Australia next taking 87, Great Britain 45, Newfoundland 15 and the rest going to Africa, West Indies and Chili.

Our miscellaneous musical instruments exports were \$5,271, of which the U.S. took \$3,002, the rest in lots of from \$10.00 to \$776.00, being distributed among Africa, Australia, Newfoundland, Germany and Switzerland. Ontario first in the other exports is also first in these, sending \$4,106.

## SUMMARY.

Our total dutiable imports were valued at \$394,470, duty \$102,051.68, making about a 26% tariff. Is this fair? Does our tariff protect the Canadian manufacturer? We don't think so. Here the U.S. exports to Canada 469 pianos at a cost of \$80,909, paying a duty of \$24,280.20, while our 120 pianos which we sell them at \$25,678, a little over a third of the value, costs us nearly half the duty. Our manufacturers could do an immense business in the U.S. if it were not for the prohibitive duty, and if we cannot get that lowered we should raise ours against them and keep out their cheap goods. The import duty on raw material is from 20 to 30%, and on the manufactured article is but 30%. The Government should either raise the duty on the manufactured product or lower it on the raw material. All we ask for is a fair field and no favors.

The total exports were \$470,963, which is \$52,288 less than the imports and duty paid, so that it goes to show that Canada must be a great buying public when the exports do not exceed the imports, and that it is Canada, not foreign countries, who keeps our great music trades factories so busy, and as times improve the world over, Canada will rank as a great exporter of musical instruments.

## Duty on Action Cloth.

Why is it that our Dominion Government charges 30% import duty on woollen cloth used for piano actions and for no other purpose; and the made-up action comes in on the same terms? Governments and tariffs are beyond our comprehension.

**"Three Red Roses."**

We offer to our readers the above pretty June song, Kate Vannah's latest production. She will be remembered as the author of "Good Bye, Sweet Day," which made such a decided hit some years ago. By the courtesy of Mr. Wm. Bacon, of the White-Smith Co., of Boston, we have received permission to publish this song. Mr. Bacon is Vice-President of the Canadian-American Music Co., Limited, and with Mr. Wm. R. Draper, Manager, has done much to suppress piracy in Canada. The Canadian company are sole agents for the following:—

White-Smith Co., Oliver Ditson Co., M. Witmark & Sons, Jos. W. Stern & Co., T. B. Harms & Co., Howley, Haviland & Co., Hamilton S. Gordon, E. T. Paull, George L. Spaulding, Weber, Fields & Stromberg, and Dillon Bros.

**Late Music.**

Just We Two, The Choir Boy's Message, The Blue and the Gray, Pliny Come Kiss yo' Baby, The Man Behind the Gun, Warm Reception (two step), Dawn of the Century (two step), and United Nations (two step). Canadian-American Music Co., Publishers. They have all of Victor Herbert's new operas including his latest, The Viceroy.

Among the latest most popular patriotic songs is "The Lads of the Red, White and Blue," by Fabian Rose; published by the Anglo-Canadian Music Publishers' Association.

Mr. H. H. Godfrey's latest and best song is "Soldiers of Canada." It has the martial movement peculiar to Mr. Godfrey's productions, changing to a swinging rhythm,

bringing in the Strathcona Horse. A hymn andante touches the hearts of those who have lost friends or kin in the war. Gourlay, Winter & Leeming are the publishers.

Mr. Charles Palmer's "Sons of the Empire" is still making great sales.

**New Music Published by the Anglo-Canadian Music Publishers' Association.**

Lads of the Red, White and Blue	-	Fabian Rose.
Story Time	- - - - -	Gerald Lane.
Peace	- - - - -	" "
Return	- - - - -	F. Paolo Tosti.
Fortunio	- - - - -	A. L.
Vision Holy (The)	- - - - -	Paul Rodney.
Next Year	- - - - -	Streleski.
Immortality	- - - - -	Chaminade.
In Cupid's Garden	- - - - -	A. L.

A crying baby at a concert (happily rare), like a good suggestion, should be carried out.

Music, it is said, was practised by Jubal, the brother of "Jubal Cain," consequently music existed before the flood, and hence, Apollo, Orpheus, Amphion, etc., though ancients, are in reality moderns in musical matters.

Mr. John Hanna, Manager of the Anglo-Canadian Music Publishers' Association, will return June 22nd from London and Paris.



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**THE TRADE AND TRADE PRESS.**

The "TRADE" papers of the United States must have been interested in the following resolution of the Piano Manufacturers' Association at their convention in Chicago last month. And it is one that the Canadian Manufacturers' Association might use with said papers to their (the manufacturers') benefit.

*Whereas*, it has been claimed in times past this Association, or certain of its members, have been made the object of unjust and malicious attacks on the part of certain portions of the trade press; and

*Whereas*, such a course is not only unfair, but a menace to the best interests of the general trade; therefore be it

*Resolved*, that the Executive Committee of the Association shall act as a "Press Committee" under the instructions and with the powers indicated below:

In case any member of this Association be attacked by any trade paper, it shall be the duty of this committee to investigate the matter, and to decide whether such attack exceeds the bounds of honest and healthy criticism or not, and if in the judgment of the committee the case is one properly coming under its notice, it shall at once communicate with the editor of the offending paper and courteously request a correction and a discontinuance of such attack, and in case of refusal or neglect to comply with such request, the committee shall take such action as they may deem expedient; be it further

*Resolved*, that from this date the members of the Association hereby agree to make advertising contracts with the music trade papers only in such a way that said contracts can be discontinued at any time, and with the distinct proviso that if so ordered out, the advertisement must disappear from the paper or papers.

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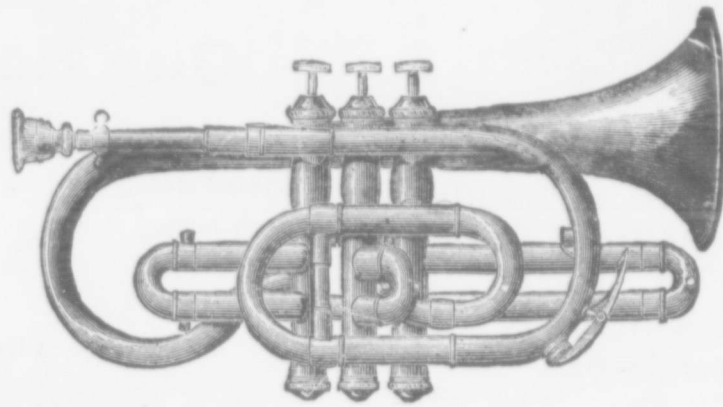
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Speaking for the Canadian trade, we never did, do not and never expect to sell our goods on the loyalty and patriotic cry. Canadian goods sell on their merits only, and Canada makes better instruments for the price than do the United States manufacturers. Our trade is increasing over there and in the other British Colonies, is overflowing into Germany and other parts of the continent, and all we ask is a fair field and no favors.

We do not think it wise, and, to say the least, patriotic to style our goods in foreign markets as "American." Call them Canadian, stick to that and we know they will sell. Surely Canada has had enough advertising in the past six months.

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